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ABSTRACT

This outline of course objectives and teaching methods used in Ontario school systems is based on the fundamental skills method. Instructional objectives for secondary school programs are listed with linguistic examples in five areas. Included are: (1) phonology, (2) morphology, (3) syntax, (4) vocabulary topics, and (5) reading programs. A section on reference materials presents information on books, periodicals, and other instructional equipment and materials. (RL)

ED 046298

ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM S.15D

ITALIAN
Grades 11, 12, and 13

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Italian

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ONTARIO DEPARTMENT OF EDUCATION

Preamble

THE IMPORTANCE OF ITALIAN

The study of Italian in Ontario schools is valuable for at least these two reasons: (1) Utility: Some specific areas of human knowledge, such as music and art, use Italian vocabulary as their technical language. Since various forms of Italian are spoken by possibly the largest "ethnic" minority in Ontario, increased communication depends upon increasing the numbers of those who understand the standard* Italian language. Italy's prominence in industrial research and design and in the world of fashion and tourism suggests career opportunities through increasing contacts between Canada and the fifty million people of Italy. (2) Personal Enrichment: As it is essential in education to civilize and to develop a cultural awareness in each person, the study of the Italian language and civilization is of central importance. Relationships between Italian literature and the literature of the English language are strong and of long standing. For a study of Western Civilization itself, Italy is important not only as the home of the Roman Empire and seat of Roman Catholic Christianity, but also as the senior member of the Neo-Latin family of nations in Europe and America, and the birthplace of the artistic and scientific renaissance that introduced modern times.

AIMS AND METHODS IN LEARNING ITALIAN

In the secondary school course the student should learn to understand, speak, read, and write the Italian language. The skills should be started in the order listed, and practice in each of them should continue throughout the secondary school course; students may advance more rapidly in one skill than another, depending both on the amount of practice, and on the teaching methods.

At the present time most secondary school students in Ontario can receive at least a three-year program in Italian. It is possible, however, to have a three-, four-, or five-year program in Italian according to the needs of the students in an area and subject to the adaptability of the secondary school timetable.

It is to be expected that successful completion of the secondary school Italian program will enable the Ontario student of Italian to face final examinations similar to the MLA Cooperative Foreign Language Tests, Level M. Because existing commercial textbook materials vary greatly, the present course of study does not prescribe the exact content of each year devoted to the program. Each Moderns department should articulate a cumulative sequence so that, by the end of the program, the student will have achieved the objectives specified in this course of study under the headings of Phonology, Morphology, Syntax, Vocabulary Topics, and Reading Program.

*For "standard" forms the following reference works are recommended for the school library: Fernando Palazzi, *Novissimo dizionario della lingua italiana,* Milano: Ceschina, 2nd ed., 1960, and Salvatore Battaglia and Vincenzo Pernicone, *Grammatica italiana,* Torino: Loescher, 1960 or 1965 edition.

Preamble

This publication outlines those objectives; it also supplements the methodolgy of the Fundamental Skills Method as outlined in the French program I.15(7) and I.15(8).

The Fundamental Skills Method, which is recommended by the Ontario Department of Education, stresses early and continued development of the aural-oral skills, followed by the introduction of reading and writing in their turn.

The use of English in class should be reduced to the barest minimum. Interference between the well-entrenched habits of the native language and the precarious grasp of habits in the target language is always a threat to successful acquisition of linguistic skills. Interference of the active skills (speaking and writing) is more pernicious than that of the passive ones (hearing and reading); hence the student might be "sworn" not to speak English though he might still be allowed to hear a quick explanation in English when a difficult point arises. Ground rules for classroom habits are best established firmly at the outset.

Finally, since the progress of the student from each level of achievement to the next depends upon continued motivation and unflagging interest, the teacher must constantly induce renewed motivation when necessary.

PHONOLOGY

Significant Contrasts

- Vowel Sounds (with their alphabetical symbols)
- Consonant Sounds (with their alphabetical symbols)

Special Problems in Sound Production

- Basis of Articulation
- Rhythm and Syllable Juncture
- "Pure" Tense Vowels
- Vowel Length
- Double (Long) Consonants
- Nasals, Liquids, Sibilants in Checked Syllables
- Pronunciation of (s) and (z)
- Non-aspirated Stops (p), (t), (k)
- Dental Consonants (t), (d), (n), (s), (l)
- Palatal Consonants (ɲ), (ʎ)

ORTHOGRAPHY

- Stress
- Accent Mark
- Orthographical Conventions

MORPHOLOGY—FORMS TO BE TAUGHT

Inflection

1. All forms of the definite and indefinite articles

2. Nouns ending in *-a* (f.) with plural in *-e*: *la ragazza, la pianista*

Nouns ending in *-a* (m.) with plural in *-i*: *il poeta, il turista*

Nouns ending in *-o* (m.) with plural in *-i*: *il ragazzo*

Nouns ending in *-o* (f.) with plural in *-i*: *la mano*

Nouns ending in *-o* (m.) with plural in *-a* (f.): *l'uovo, le uova*

Nouns ending in *-e* (m.) with plural in *-i*: *il monte*

Nouns ending in *-e* (f.) with plural in *-i*: *la voce*

Nouns ending in *-e* (f.) with no change in plural: *la serie*

Nouns ending in *-i* (m.) with no change in plural: *il brindisi*

Course Content

Nouns ending in *-i* (f.) with no change in plural: *la crisi*

Nouns ending in a stressed vowel, and with no change in plural: *il re, la città*

Nouns borrowed from other languages, and with no change in plural: *lo sport, gli sport; il film; i film*

Nouns which are abbreviations, and have no change in plural: *il cinema; la radio*

Nouns which are family names, and have no change in plural: *gli Sforza; i Fontana*

Adjectives ending in *-e, -e, -i, -i: intelligente*

Adjectives ending in *-o, -a, -i, -e: rosso*

Adjectives ending in *-a, -a, -i, -e: socialista*

Possessive adjectives: all forms. Note irregular m. pl. forms: *miei, tuoi, suoi.* Note lack of 3rd pl. form and substitution of the pronoun *loro* (invariable).

3. Nouns referring usually to males, which are of feminine gender: *la guida*

Nouns referring usually to females, which are of masculine gender: *il soprano*

4. Types of irregular pluralization: *amico, amici; magnifico, magnifici; teologo, teologi; moglie, mogli; l'uomo, gli uomini; il dio, gli dei; il bue, i buoi; camicia, camicie; provincia, province.*

5. Special singular forms of adjectives before nouns they modify; *buono, grande, santo, bello, quello*

Special plural forms of adjectives before nouns they modify: *bello, quello*

6. All stressed and unstressed forms of personal pronouns:

	STRESSED FORMS		UNSTRESSED FORMS	
	Subject	**Disjunctive**	**Indirect Object**	**Direct Object**
1	*io*	*me*	*mi*	*mi*
2	*tu*	*te*	*ti*	*ti*
3 m.	*egli, lui, esso*	*lui, esso*	*gli*	*lo*
3 f.	*ella, lei, essa*	*lei, essa*	*le*	*la*
3 refl.	—	*sè*	*si*	*si*
3 (you)	*Lei*	*Lei*	*Le*	*La* (m. & f.)
1	*noi*	*noi*	*ci*	*ci*
2	*voi*	*voi*	*vi*	*vi*
3	*loro, essi*	*loro, essi*	*loro*	*li, le*
3 refl.	—	*sè*	*si*	*si*
3 (you)	*Loro*	*Loro*	*Loro*	*Li, Le*

Note that unstressed forms ending in *-i* automatically become *-e* before another unstressed form beginning with *l-* or *n-; gli* and *le* become *glie-* and attach to the following form, whether they occur before or after the verb. The disjunctive pronoun *sè* loses its graphic accent before the adjective *stesso.*

7. The relative pronouns: *il quale, cui, che.*

Course Content

8. The interrogative pronouns: *chi, che cosa, che, cosa, quale, quanto.*

9. The indefinite pronouns: *chi, chiunque, qualunque cosa.*

10. The following verb tenses of common regular, irregular and impersonal verbs:

Present Stem Forms: *presente; imperfetto; congiuntivo presente; imperativo; participio presente; gerundio*

Future Stem Forms: *futuro; condizionale; infinito presente*

Past Stem Forms: *passato remoto; congiuntivo imperfetto; participio passato*

Compound Forms: *passato prossimo; trapassato prossimo; trapassato remoto; futuro anteriore; condizionale passato; congiuntivo passato; congiuntivo trapassato; infinito passato; gerundio passato.*

11. The following prepositions: all forms of *a, di, da, in, su.*

12. Forms showing no inflection: prepositions, adverbs, conjunctions, interjections.

13. The following basic negative forms:

non . . .
non . . . che
non . . . mai
non . . . nè . . . nè
non . . . nessuno
non . . . niente
non . . . nulla
non . . . neanche
non . . . più
non . . . affatto

SYNTAX—USAGE

The Definite Article

AGREEMENT

The definite article must be repeated before each noun and agree in gender and number:
Il padre e la madre; la penna e la matita

USES

The definite article is used:

(a) before abstract nouns and nouns used in a general sense: *Il tempo è prezioso. L'uomo è mortale.*

(b) before qualified proper nouns *il giovane Carlo; la zia Anna*

(c) before days of the week used distributively, dates (days of the month or the year), expressions of time:

La domenica va a messa. On Sundays, he goes to mass.
l'otto settembre
la mattina (or *di mattina*) in the morning
È l'una.
Nacque nel 1845.

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(d) with the preposition *da* for description:
la casa dalle finestre bianche

(e) generally, before names of parts of the body or articles of clothing instead of the possessive adjective:
Alzò la mano. He raised his hand.
Si tolse i guanti. She took off her gloves.

(f) before geographical names except cities and small islands:
l'America, l'Italia, il Canadà, gli Stati Uniti, la Lombardia, l'Ontario, la Sicilia, l'Etna

(g) before some surnames of well-known people:
il Petrarca, la Tebaldi

(h) before an infinitive used as a subject at the beginning of a sentence:
Il viaggiare costa molto.

(i) before possessive pronouns and adjectives:
Il mio libro è rosso; il tuo è verde.

OMISSION

The definite article is omitted:

(a) before *san(to), santa, padre, fra(te), suor(a),*
San Tommaso, Suor Maria

(b) before the name of a language if it follows the verb *parlare* or the prepositions *di* and *in*:
Parlo italiano e francese.
Tradurre in inglese.
Il professore d'italiano è ammalato.

(c) with unmodified names of feminine countries after the prepositions *di* and *in: Roma è la capitale d'Italia, Vado in Francia.*

(d) in expressions of time: *È mezzanotte. È mezzogiorno*

(e) in many adverb phrases of place: *a casa, in città*

PRE-DETERMINANTS

Include *tutto* and *ambedue*. These precede the determinants:

tutti i miei amici
tutte queste donne

When a numeral follows *tutti* or *tutte, e* is added:

tutti e due i miei amici
tutte e cinque le amiche

Adjectives

Most adjectives follow and agree in number and gender with the noun they modify: *il cappello grigio, i cappelli grigi*

The masculine plural form of the adjective is used when the agreement is not exclusively feminine: *Maria e Giovanni sono contenti.*

The following common adjectives normally precede a noun: *bello, bravo, breve, brutto, buono, corto, giovane, grande, grosso, lungo, nuovo, ottimo, stesso* and *vecchio.*

An adjective preceding a noun is always unrepeated and unmodified: *una bella donna, lo stesso libro*

If an adjective is modified or repeated, it follows the noun: *una donna molto bella, una casa grande grande*

Adjectives can be reversed in position with respect to the noun they modify. In this reversed position, there is an added connotation of emphasis or transferred meaning:

un ragazzo povero — a poor (penniless) boy
un povero ragazzo — a poor (unfortunate) boy
un vecchio amico — an old friend (of long standing)
un amico vecchio — an old friend (advanced in years)
la stessa ragazza — the same girl
la ragazza stessa — the girl herself

COMPARATIVE DEGREE

(a) Comparisons of inequality are formed by placing *più* or *meno* before adjectives or adverbs: *Carlo è più (meno) intelligente. Elena mangia più (meno) lentamente.*

(b) Comparisons of equality are expressed by means of the forms *tanto . . . quanto* or *così . . . come: Questo libro è tanto (così) interessante quanto (come) quello.*
Il ragazzo corre tanto (così) rapidamente quanto (come) il suo amico. Leggo tante rivisite quanti libri.

Note: *Tanto* and *così* are often omitted with adjectives and adverbs:
Questo libro è interessante quanto (come) quello.
Il ragazzo corre rapidamente quanto (come) il suo amico.

(c) "Than" is translated by:

• *che* when the two items which are compared (two nouns, two adjectives, two adverbs, two infinitives, or two prepositional phrases) are related to the same verb:

Qui ci sono più libri che quaderni.
È più buona che intelligente.
Preferisco più leggere che scrivere.
Lavoro più attentamente che speditamente.
Preferisco stare più con lei che con lui.

• *di quel che* + the indicative of the finite verb or *che . . . non* + the subjunctive of the finite verb when the term of comparison is a clause: *Studio più di quel che pensa. Studio più che lui non pensi.*

• *di* in all other cases: *Maria è più alta di sua madre. Giovanni scrive più speditamente di me.*

SUPERLATIVE DEGREE

(a) The relative superlative (most . . . , -est) is formed by placing the definite article before the comparative form of the adjective or adverb:
Maria è la più bella ragazza.
Enrico corre il più rapidamente.

Note: When a superlative adjective follows a noun, it drops the definite article. The superlative is, therefore, often identical with the comparative in Italian, but the context makes it clear which form is being used:
Vedo l'edificio più alto. I see the taller building. I see the tallest building.

Di is used to translate "in" after a superlative:
Maria è la più bella ragazza della classe.

(b) The absolute superlative is formed by:
• adding *-issimo, -issima,* to an adjective after dropping its final vowel:
Questo libro è interessantissimo.

• adding *-mente* to the feminine form of the absolute superlative of an adjective in order to form the absolute superlative of an adverb:
Carlo parla lentissimamente.

• using *molto* (invariable) plus the adjective or adverb:
La ragazza è molto buona.
Enrico mangia molto rapidamente.

• repeating the adjective or adverb in succession: *La ragazza è bella bella. Canta adagio adagio.*

Note: Some adjectives have irregular forms as well as their regular forms:
buono — più buono, il più buono, buonissimo, migliore, il migliore, ottimo
grande — più grande, il più grande, grandissimo, maggiore, il maggiore, massimo.

• Some adverbs have only irregular forms:
bene — meglio, il meglio, benissimo.

Cardinal Numerals

They normally precede the noun they modify: *cinquanta persone*

Uno varies in gender with the noun it modifies: *un giorno, una donna*

Numerals ending in *uno,* remain the same or drop the final vowel when they precede nouns: *ventun donne*

They are used in expressing the date:
il sette luglio (exception: *il primo gennaio*)

Ordinal Numerals

They normally precede and agree in gender and number with the noun they modify:
i primi giorni, la ventiduesima lezione

In titles they follow the modified noun and are used without an article:
Enrico ottavo

Possessive Adjectives

1. The normal position for a possessive adjective is before the noun it modifies. When a possessive follows its noun, an overtone of emphasis is added. For the most part, noun phrases containing a possessive adjective are introduced by a determinant (the definite article, the indefinite article, an indefinite adjective, a demonstrative, or a numeral):

il mio libro
un mio amico
questi miei amici
cinque miei amici
alcuni miei amici

2. The definite article is omitted with possessive adjectives except *loro* with nouns denoting family relationships when the noun is in the singular, unmodified by an adjective, and when not an augmentative or a diminutive:

mia sorella, but, *la mia sorellina*
mio fratello, but, *il mio piccolo fratello*
mia madre, but, *la mia mamma*

Subject Pronouns

1. They may be omitted unless needed for clarity or emphasis
Io parlo italiano. or *Parlo italiano.*
Voglio che tu vada.

2. They usually precede the verb or verbal phrase except with nouns in apposition:
È avvocato, Lei? Sono io, l'avvocato.

3. *Tu* and *voi* are used as familiar forms of address with family, friends, etc.;
Lei and *Loro* are used as formal forms of address:
Tu sei mio fratello.
Lei è professore.

Conjunctive Pronouns (Direct and Indirect Object Pronouns)

1. Pronouns except *loro* and *Loro* generally precede the verb:
Elena mi vede. Elena gli parlò. Io le vedo. Parlo loro.

2. The pronouns follow and are joined to the verb form in these cases:

Affirmative Imperative: *Vedi**lo**; vediamo**lo**; vedete**lo***

Infinitive: *Nel veder**li**; Dopo aver**lo** visto*

Gerund: *Leggendo**lo**, imparò molto. Avendo**lo** letto, l'imparò.*

Past Participles used alone: *Compra**to**lo**, uscì dal negozio.*

3. When two object pronouns are related to the same verb, the following rules apply:

- The indirect precedes the direct and the position is the same as though only one object pronoun were being used:
Mi dà il libro. Me lo dà.

- When *loro* and *Loro* follow the verb and are used with a direct object pronoun, they are introduced by the preposition *a*:
Lo do agli uomini. Lo do a loro.

- When *gli* or *le* (indirect object pronoun) is used before *lo, la, li, le, ne,* they become *glie,* and are written together:
Do il libro al ragazzo. Glielo do.
Do il libro alla ragazza. Glielo do.
Dà dei libri alla ragazza. Gliene dà.

- The forms *mi, ti, ci, vi* change to *me, te, ce* and *ve* before *lo, la, li, le,* and *ne:*
Me lo dice.
Ce li dà.

- In cases where the object pronouns are attached to the verb, the indirect object precedes the direct object and both are joined to the verb to form one word: *Mostramela.*

Disjunctive Pronouns

1. They follow the verb and occur after prepositions: *È partito con lui.*

2. They are used to show contrast or emphasis: *Vedo lui, non te.*

3. They are used in exclamations: *Povero me!*

4. They occur when a verb has two pronouns as direct or indirect objects: *Vedo lui e te. Parla a noi e a loro.*

5. *Lui, lei, Lei, Loro* and *loro* are used after *essere* as predicate nominatives: *Sono Loro. È lei.*

6. They are used in comparisons after *come* and *quanto*:
Sei fortunato come lui.
Siamo preoccupati quanto loro.

Reflexive Pronouns

Reflexive pronouns occur in all persons and usually precede the verb and follow the rules of the conjunctive pronouns: *Mi lavo. Lavati.*

Relative Pronouns

1. *Chi* as a relative pronoun is indefinite in its use; *colui che, colei che* and *coloro che* are also used:
Chi (he who, the person who) *sa scrivere, è intelligente.*
Colui che sa scrivere, è intelligente.
Coloro che sanno scrivere, sono intelligenti.

2. *Che* is normally used as subject or object for both persons and things. After prepositions, *cui* is used: *La ragazza che ha cantato. Il libro che ho comprato. I libri di cui ho parlato. La ragazza per cui ho comprato il libro.*

Cui is used to mean "whose", "of whom", and "of which".

The definite article which precedes must be used and must agree with the noun which follows: *l'uomo, i cui libri ho letto.*

3. *Che* and *cui* can be replaced by *il quale, la quale, i quali* or *le quali,* according to the gender and number of the antecedent of the relative pronoun. These forms are more literary, but are sometimes used to avoid ambiguity of meaning:
La madre di Giovanni, la quale è maestra, è in giardino.
La figlia del professore, alla quale ho dato il libro, è molto bella.

Interrogative Pronouns

1. *Chi* is the personal interrogative pronoun, "who", "whom". It is both masculine and feminine, singular and plural, subject and object, and is used both in direct and indirect questions:
Chi è quel signore e chi sono quelle ragazze?
Non so chi egli stia ad aspettare.
Con chi parlo?

2. The interrogative possessive "whose" is *di chi: Di chi sono questi libri?*

3. The interrogative pronoun "what" is *che cosa, cosa,* or *che: Che cosa ha scritto Lei? Cosa ha scritto Lei? Che ha scritto Lei?*

4. The interrogative pronoun *quanto* means "how much" in the singular and "how many" in the plural: *Quanto costa? Quanti ne vuole?*

Possessive Pronouns

The forms of the possessive pronouns are the same as those of the possessive adjectives: *Ho portato il mio libro ma non il tuo. Quale esempio hanno usato per primo? Il nostro.*

Demonstrative Pronouns

1. *Questo* and *quello* mean respectively "this, this one; that, that one, the one". As pronouns they retain their full form: *Questo mi piace poco; quello mi piace molto. Ho comprato quello che volevo.*

2. *Quello* also means "the former" and *questo,* "the latter". It is customary to mention the latter first: *La torre e il grattacielo sono imponenti. Questo appartiene all'epoca moderna e quella al Medio Evo.*

3. *Costui, costei, costoro, colui, colei, coloro* are less common demonstrative pronouns. They carry a certain emphasis and sometimes have a pejorative meaning: *Chi è costui?*

Tense Uses

1. The *presente* is used:

- to express an action which takes place in the present: *Parlo italiano.*
- to express the near or immediate future in conversation: *Domani vado a Toronto.*
- to express an action or state of being which has begun in the past and is continuing in the present ("since" is translated by *da quando;* "for" by *da, è . . . che, sono . . . che*): *Mi aspetta da mezz'ora.* or *È mezz'ora che mi aspetta.*

2. The *imperfetto* is used:

- to express a customary or an habitual action in the past: *Andavo a scuola tutti i giorni.*
- to express an incomplete action in the past: *Studiava quando andai a trovarlo.*
- to express simultaneous actions in the past: *Mio fratello cantava mentre io scrivevo.*
- to express description in the past: *Aveva gli occhi azzurri.*
- with verbs such as *pensare, credere, sapere* and *volere* to express a mental state in the past:

Credevo che fosse arrivato.
Voleva passare le vacanze in Europa.

- to express an action or state of being which had begun in the past and was continuing in the past ("since" is translated by *da quando;* "for" by *da, era . . . che* and *erano . . . che*):

Non era mai andato al cinema da quando si trovava a Firenze.
Mi aspettava da mezz'ora quando arrivai. or
Era mezz'ora che mi aspettava quando arrivai.
Erano tre anni che studiavo l'italiano.

3. The *futuro* is used:

- to express an action which will take place in the future: *Non verrò.*
- to express probability in the present: *Sarà ammalato.* He is probably ill.
- after *quando, se* if the verb in the principal clause is in the future tense or in the imperative mood: *Visiterò il Colosseo quando andrò a Roma. Se saremo in ritardo prenderemo l'autobus.*
- to translate "to be going to" + inf.: *Gli scriverò.* I am going to w ite to him.

4. The *passato remoto* is used to express a completed action which took place in the past with no relation to the present: *Lo vidi alcuni anni fa. Boccaccio nacque nel 1313.*

5. The *passato prossimo* is used:

- to express an action which has taken place in the past with effects continuing in the present:
  Mio fratello è sempre stato un ragazzo studioso.
- to express an action which has taken place in a recent unit of time:
  (quest'anno, questo mese)
  Stamane ho ricevuto una lettera.

6. The *trapassato prossimo* is used to express an action which has taken place before another action in the past:
Ero appena arrivato quando giunse la tua lettera.

7. The *trapassato remoto* is used only after certain conjunctions *(quando, appena* [*che*], *dopo che)* if the verb in the principal clause is in the *passato remoto: Dopo che l'ebbe visto, mi diede ragione.*

8. The *futuro anteriore* is used:

- to express an action which has taken place before a future action:
  Vedrò quello che avrà fatto.
- to express probability in the past:
  Avrà ricevuto la mia lettera. She has probably received my letter.
- after certain conjunctions *(quando, appena* [*che*], *dopo che)* if the main verb is either in the future tense or in the imperative mood: *Verrò dopo che avrò letto il libro.*

9. The *condizionale presente* is used:

- to express a wish: *Vorrei quel libro.*
- to express a possible or uncertain fact in the present: *Leggerei di più, ma temo che mi faccia male agli occhi.*
- to express what is reported by rumour or hearsay: *Secondo lui, avrei torto.*
- as a main verb in contrary-to-fact sentences: *Se fossi ricco, viaggerei.*

Course Content **10.** The *condizionale passato* is used

- as a main verb in contrary-to-fact sentences: *Se avessi letto il libro, te lo avrei detto.*

Verb Phrases

1. With the auxiliary verbs *avere* and *essere*

AVERE

- All transitive verbs are conjugated with *avere* in their compound tenses: *Ho letto la novella.*
- Certain intransitive verbs are conjugated with *avere: Ho pensato molto. Ho pensato a Maria.*

ESSERE

- Intransitive and reflexive verbs are conjugated with *essere: Sono andati a Firenze. Mi sono lavato. Mi sono lavato le mani.*
- Impersonal verbs are generally conjugated with *essere: Era piovuto molto.*

2. A perfect tense followed by an infinitive uses the auxiliary which the infinitive normally requires, especially the perfect tenses of *volere, potere,* and *dovere.*

Non ho voluto mangiare. but *Non sono voluto andare.*
Aveva dovuto studiare. but *Era dovuto andare.*

3. *Fare, Lasciare, Sentire, Vedere* with a Dependent Infinitive:

(a) *Fare* with a dependent infinitive means to have something done by someone else and *lasciare* (to let) follows the same rules as *fare* in almost all constructions.

- If there is one object only, it precedes *fare* or *lasciare* when a pronoun, and follows the dependent infinitive when a noun: *Lo feci venire. Lo lasciai venire. Feci venire Giovanni. Lasciai venire Giovanni.*
- If both verbs have an object, then the object of *fare* or *lasciare* becomes indirect: *Feci mandare la lettera a Maria. Maria si è fatta lavare i capelli. Le lasciai mandare la lettera. Maria si è lasciata tagliare i capelli.*
- If the use of the indirect form causes ambiguity, one uses *da: Feci scrivere la lettera da Maria.*
- When *fare* is reflexive, the personal object is preceded by *da: Mi farò accompagnare da lui.*
- Reflexive verbs drop the reflexive pronoun after *fare* or *lasciare: Lo feci pentire. Lo lasciai pentire.*

(b) *Sentire* and *vedere* behave like *fare* when their objects are pronouns: *Lo sento cantare. Lo vedo venire.*

(c) *Essere* with the Passive Voice

The passive voice is formed with the appropriate tense of *essere* and with the past

participle of the verb. The past participle agrees in number and gender with the subject. The agent is shown with the preposition *da.*

La lezione fu imparata dagli alunni.
Le lezioni sono state imparate dagli alunni.
I ragazzi saranno puniti.

Note: When there is no agent expressed, the passive voice construction is frequently replaced by a reflexive construction:
Si vende il pane. Lo si vende.
Si vendono i vestiti.

4. Agreement of the *participio passato*

OBLIGATORY

- with preceding direct object *lo, la, La, li, Li, le, Le, ne:*

L'ho vista.
Li abbiamo visti.
Le hanno viste.
Ho comprato delle camicie. Ne ho comprate.
Professore, L'ho veduto ieri. Signora, L'ho veduta ieri.

- with the subject of verbs conjugated with *essere:*

I ragazzi sono andati.

- with the direct object reflexive pronoun:

Le ragazze si sono divertite.
La donna si è lavata.

OPTIONAL

- with the relative direct object pronoun:

La casa che ho venduto. or
La casa che ho venduta.

- with the preceding noun as direct object:

Quanti libri hai letto? or
Quanti libri hai letti?

- with the following noun or disjunctive direct object pronoun:

Ho letto i libri. or *Ho letti i libri.*
Ho visto lei. or *Ho vista lei.*

5. *Stare* + gerund (progressive phrase)
Sto leggendo
Stava legendo
Staranno leggendo

6. Verbs using both *avere* and *essere*

(a) *Correre*

- with *avere* when used transitively:

Aveva corso il pericolo.
Ha corso tutto il giorno.

- with *essere* in all other cases:

È corso verso il bosco.
Sono corso a mangiare.

(b) *Vivere*

- with *avere* when used transitively:

Ha vissuto una vita da eroe.

- with *essere* in all other cases:

Sono vissuto per due anni a Firenze.

(c) *Salire* and *scendere*

• take *avere* when used transitively:
Ho sceso le scale.
Ho salito le scale.

• Take *essere* when used intransitively:
Sono saliti in treno.
Sono scesi dal treno.

Subjunctive Mood

AUTOMATIC USES

(a) In principal clauses:

• to express a wish:
Viva il Papa! Long live the Pope!

• to give an order in the third person:
Che entrino! Let them enter!
Che dica la verità! Let him tell the truth!

• to express the imperative with *Lei, Loro* and *noi* forms:
Canti una canzone napoletana. Sing a Neapolitan song.
Cantiamo una canzone. Let us sing a song.
Accettino il regalo. Accept the gift.

• after *magari* to emphasize the subjunctive of wish (cf. Latin: *utinam*):
Magari lo facesse! I wish to goodness he would do it!
Magari fosse vero! I wish it were true!

(b) In subordinate clauses:

• after impersonal expressions expressing desire, doubt, possibility, emotion, disapproval, necessity, etc., when there is a change of subject:
È augurabile che egli venga.
Non è certo che egli venga.
Può darsi che egli lo faccia.
Peccato che sia venuto.
È male che l'abbia scritto.
Bisogna che noi lo facciamo.

• after verbs expressing desire or preference, approval, command, consent, emotion or sentiment, doubt or denial when there is a change of subject:
Voglio che Lei sia presente.
Mi auguro che sia promosso.
Preferisco che rimanga.
Consentiamo che se ne vada.
Lasci che lo faccia.
Temo che non possano venire.
Nego che sia venuto.

• after certain conjunctions which express purpose, condition or supposition, concession, negation, time, etc.:
Studio affinchè possa riuscire agli esami.
Se anche fosse così, non lo farebbe.
Non lo lascerò andare a meno che non prometta di venire a trovarmi.
Sebbene abbia detto la verità, nessuno gli crede.
Non passa un giorno che io non lo veda.
Lo farò finchè venga.

Note: *Finchè* (until) governs the subjunctive mood only when futurity is implied. *Finchè* (as long as) takes the indicative mood.

• after indefinite forms, indefinite or negative antecedents:
Chiunque sia, non gli apra.
Non c'è nessuno che lo conosca.
Cerco un libro che tratti di Dante. but
Conosco un libro che tratta di Dante.

Note: The indefinite antecedent is related to the verb in the main clause and this, in turn, determines whether an antecedent is definite or indefinite.

• after all superlative relatives and adjectives such as *unico, solo, ultimo,* and *primo:*
È il miglior libro che abbia letto.
È il solo libro che abbia letto.

• after *che non, di quanto . . . non,* in comparisons:
È più difficile che non si creda.
It is more difficult than one thinks.

• in conditions contrary to fact (conditional sentences):

main clause	*"se"* clause
condizionale	*congiuntivo imperfetto*
condizionale passato	*congiuntivo trapassato*

Se fossi ricco, viaggerei.
Se avessi letto il libro, l'avrei detto.

• after verbs of thinking, believing and knowing, used interrogatively or negatively:
Non credo che dica la verità.
Crede che dica la verità?
Non credo che dica la verità.

• after the impersonal expression *non c'è dubbio che:*
Non c'è dubbio che sia morto.

NON-AUTOMATIC USES

In subordinate clauses

• after *si dice,* indicating rumour:
Si dice che il presidente sia morto. (doubt implied) but
Si dice che il presidente è morto. (a fact, certainty)

• after *credere, pensare,* and *sperare* the subjunctive mood is more commonly used; whenever futurity is implied, the future tense may be used:
Credo che abbia mangiato.
Spero che venga. or
Spero che verrà.

• in indirect questions the subjunctive or the indicative mood may be used
Gli ho chiesto se poteva venire. or
Gli ho chiesto se potesse venire.

Sequence of Tenses

PRIMARY SEQUENCE

Main Clause	Subordinate Clause
presente *imperativo* *futuro* *futuro anteriore*	*Congiuntivo presente* (same time; time after) *Congiuntivo passato* (time before)

SECONDARY SEQUENCE

Main Clause	Subordinate Clause
All past tenses and the *condizionale*	*congiuntivo imperfetto* (same time; time after) *congiuntivo trapassato* (time before)

Negation

USES

(a) A sentence is made negative by placing *non* before the verb.

Non studia.
Non mangia mai.
Non vedo niente.

(b) When *nessuno, niente, nulla* are used as subjects, they are placed at the beginning of the sentence and *non* is omitted:

Niente le fa paura.
Nessuno l'ha vista.
Nulla ci piace.

(c) When *nè . . . nè* precedes the verb, *non* is omitted and the verb must be plural:

Nè Giovanni nè Lisa visitarono il museo.

(d) The English "only" may be expressed in Italian by *non . . . che.*

Non ha che due amici.

(e) When used as an adjective, *nessuno* is inflected like the indefinite article *un:*

Nessun amico.
Nessuno zio.
Nessun'amica.

LEVEL ONE (GRADE 11)

Aims

- to illustrate pronunciation
- to reinforce orally mastered material
- to provide material for oral development
- to develop oral reading skills
- to develop and foster pleasure in reading

Suggested Procedures

For most classes in Italian, the basic textbook will provide enough reading material for the beginner; supplementary reading can wait until later.

There are exceptions to this rule, however: if the textbook does not provide suitable reading material, the teacher will have to choose suitably graded material and arrange it to follow the order of topics in the textbook. In other classes the teacher may feel that the class is able to handle both a basic reading program and a supplementary program of extensive reading; in that case the supplementary books should be chosen carefully to suit the student's abilities and his knowledge of grammar.

LEVEL TWO (GRADE 12)

Aims

In general as for Level One

Suggested Procedures

In the second term students should have mastered sufficient grammar to start intensive reading; with properly graded material, the following procedures are suggested:

- The teacher reads a small assignment aloud.
- Students are then asked to study the assignment at home with little or no explanation on the part of the teacher. The teacher may wish to direct the student's reading by asking three or four general questions when assigning a new section.
- The next day, students are questioned orally on the assignment and given a chance to seek clarification of difficulties.
- Students are then asked to read aloud parts of the assigned passage.
- Written questions could then be assigned.
- As the work becomes more difficult, the procedures can be modified. The teacher may find it desirable to give more explanation concerning vocabulary and pronunciation before students prepare an assignment at home. More written exercises may be needed to reinforce the oral work of the authors period.

Extensive Reading Program

With some students, supplementary reading could be assigned at this level, either specially devised material or abridged and simplified versions of literary material. Such material should be integrated with the basic textbook as much as possible and should increase

passive vocabulary and comprehension and also promote facility and pleasure in reading. It might include short examples of good Italian writing to serve as a point of departure for a simple oral and written composition program. Simple poetry might be included.

LEVEL THREE (GRADE 13)

Aims

In general an extension of those outlined for Levels One and Two

GUIDELINES FOR THE CHOICE OF AUTHORS TEXTBOOKS

Intensive Reading Program

- Carefully edited anthologies of short stories often offer the best selection from which to choose the Grade 13 authors reading material. Well-edited plays and novels might be considered.
- Teachers are encouraged to choose contemporary Italian works, avoiding archaic or regional usage.
- Since the student is only in the third year of a language program, teachers should aim for selections with basic vocabularies.
- The special talents and interests of the teacher and the needs and interests of the student should be reflected in the choice of the Grade 13 authors texts.

Suggested Procedures

Same as in Level Two.

Given the limited aims of a three-level Fundamental Skills Development Language program:

- the French "analyse de texte" approach is not recommended
- any detailed "literary approach" is not recommended. However, the teacher could point out formal literary devices (e.g. choice of tenses for particular effect, figures of speech, hyperbole, simile, metaphor, choice of vocabulary, alliteration, use of diminutives, etc.). The aim of the author in using such devices could be brought out through judicious questioning. Students should be able to recognize the dominant "tone" of a passage (i.e. pathetic, humorous, tragic, ironic, etc.).

Extensive Reading Program

Aims in general as described for Intensive Reading Program.

The following lists are in no way prescriptive or restrictive.

LEVEL TWO

Intensive Readings

Borelli, Mary and Luigi, *Leggende e racconti italiani,* New York: S. F. Vanni, 1961, 127 pp. (text 87 pp.)

An easy reader for beginners. Questions, end vocabulary.

Cioffari, Vincenzo and Van Horne, John, *Letture varie,* Graded Italian readers, Books I-V, Boston: D. C. Heath, 1961, IV + 305 pp. (Contents: Book I: *Amici di scuola;* Book II: *Raccontini;* Book III: *Giulietta e Romeo e altre novelle;* Book IV: *I miei ricordi* (D'Azeglio): Book V: *Il ventaglio* (Goldoni).

Books I and II very elementary. Exercises, end vocabulary.

De Amicis, Edmondo, *Cuore,* edited by Olin H. Moore and D. P. Rotunda, Boston: D. C. Heath, 1953, 205 pp. (text 119 pp.)

The sentimental diary of a school boy. Exercises, notes, end vocabulary.

Goggio, Emilio, *A New Italian Reader for Beginners,* Boston: D. C. Heath, 1941, 228 pp. (text 131 pp.)

Anecdotes, short stories, a play, cultural reading. Notes, exercises, end vocabulary.

Guareschi, Giovanni, *Corrierino delle famiglie,* A Graded Italian Reader, Book VII, edited by A. Michael De Luca and Vincenzo Cioffari, Boston: D. C. Heath, 1962, 60 pp. (text 37 pp.)

Humorous short episodes of family life. Exercises, end vocabulary.

Reading Program

Ragusa, Olga, *Letture facili,* An anthology of readings in Italian, New York: S. F. Vanni, 1965, 138 pp. (text 86 pp.)
Fables, poetry, vignettes, a play, modern short stories. Questions, end vocabulary.

Russo, Joseph Louis, *Sotto un cielo azzurro,* Boston: D. C. Heath, 1952, 432 pp. (text 287 pp.)
A companion volume to Russo's *Present Day Italian.* Wide variety of traditional reading material from which to choose. Exercises, end vocabulary.

Speroni, Charles and Golino, Carlo L., *Panorama Italiano,* illustrated, New York: Holt, Rinehart and Winston, 1957, 276 + LXVIII pp.
A companion to Speroni and Golino's *Basic Italian.* Exercises, end vocabulary.

Extensive Readings

Novelle di Renato Fucini, adapted by V. Babou, Paris: Didier, 62 pp., not edited.
Piccole storie di grandi artisti, adapted by R. Garrus, Paris: Didier, 58 pp., not edited.
Quattro beffe fiorentine, adapted by V. Babou, Paris: Didier, 48 pp., not edited.

LEVEL THREE
Intensive Readings

Bergin, Thomas G., *Modern Italian Short Stories,* revised and enlarged, Boston: D. C. Heath, 1959, XIV + 225 pp. (text 129 pp.)
Notes, exercises, end vocabulary.

Calvino, Italo, *La nuvola di smog,* A graded Italian reader, Book IX, edited by Vincenzo Cioffari and Cecilia Ross, Boston: D. C. Heath, 1967, 60 pp. (text 44 pp.)
No exercises, end vocabulary.

Cantarella, Michele, *Prosatori del Novecento,* New York, Toronto, London: Holt, Rinehart and Winston, 1967, XII + 242 + LXXXIV pp.
Exercises, notes, end vocabulary, tapes.

Goldoni, Carlo, *I Rusteghi,* edited by Joseph Louis Russo, Boston: D. C. Heath, XXVI + 163 pp. (text 81 pp.)
Notes, exercises, end vocabulary.

Silione, Ignazio, *Il segreto di Luca* (quattro capitoli), a graded Italian reader, Book VIII, edited by Vincenzo and Angelina Cioffari, Boston, D. C. Heath, 1964, 64 pp. (text 38 pp.)
Exercises, end vocabulary.

Extensive Readings

Novelle di Renato Fucini, Adapted by V. Babou, Paris: Didier, 62 pp., not edited.

Quattro beffe fiorentine, Adapted by V. Babou, Paris: Didier, 48 pp.

De Amicis, Edmondo, *Cuore,* edited by Olin H. Moore and D. P. Rotunda, Boston: D. C. Heath, 1953, 205 pp. (text 119 pp.)

Guareschi, Giovanni, *Corrierino delle famiglie,* a graded Italian reader, Book VII, edited by A. Michael De Luca and Vincenzo Cioffari, Boston: D. C. Heath, 1962, 60 pp. (text 37 pp.)

Silone, Ignazio, *Il segreto di Luca,* Milano: Mondadori, 1967, (Distr.: Mario Casalini; S. F. Vanni).

Speroni, Charles and Golino, Carlo L., *Panorama Italiano,* illustrated, New York: Holt, Rinehart and Winston, 1957, 276 + LVIII pp.

Vocabulary Topics

No specific word list is prescribed. The range of vocabulary is indicated by the following minimum list of ten topics. The term "basic" is to be taken as meaning "more than the barest minimum". The topics may be used in the conversational preambles suggested as preliminary warm-ups each class day. Individual lexical items should always be presented and reviewed in meaningful context.

Meeting Others: greetings, introductions; small talk: expressions of weather; immediate family; the extended family.

Learning and Communication: classroom terms; alphabet and dictation instructions; school and school materials; books and personal letters; post office; telephone and telegrams; the arts and the sciences.

Entertainment, Sport and Travel: movies; theatre; light reading; basic sports; basic forms of transportation; entering and leaving countries and hotels.

One's Self and Health: parts of the body; basic diseases; keeping healthy; visiting doctor, dentist, school nurse, barber.

Food: basic meals and utensils; basic foods, including meats, vegetables, fruits, beverages; the restaurant.

Clothing and Shelter: basic articles of clothing; rooms in the house; basic contents of one's bedroom.

Time and Numbers: time of day; days of week and months of year; cardinal numbers (one to one million); ordinal numbers (first to twentieth); stating age; dates; chief civic and religious holidays.

The World and Italy: basic countries of the world; chief cities of the world; the historic regions of Italy and the chief Italian cities.

Italian Art and Music: basic artistic terms; basic tools in musical and graphic arts; visiting the concert hall; visiting the museum.

History of Italy: Ancient Rome and her empire; Christianity and the Church; the Renaissance; the Risorgimento; the modern State and its organization.

GRAMMARS

Battaglia, Salvatore and Pernicone, Vincenzo, *La grammatica italiana,* Torino: Loescher, 1963, 628 pp. (Distr.: Mario Casalini; S. F. Vanni).

Cesena, Gianni, *I 3000 più comuni errori d'italiano,* Milano: De Vecchi, 1965, 308 pp. (Distr.: S. F. Vanni).

Hall, Robert A., Jr., *Italian for Modern Living,* Ithaca: Linguistica, 1959, University of Toronto Press.

Jones, Frederic J., *A Modern Italian Grammar,* London: University of London Press, 1962, 392 pp. (Distr.: Musson Book Co.).

Pierotti, G. L., *L'italiano corretto. L'italiano efficace,* Milano: De Vecchi, 1964, 270 pp. (Distr.: Mario Casalini; S. F. Vanni).

Ragusa, Olga, *Italian Verbs, Regular and Irregular,* New York: S. F. Vanni, 1955, 98 pp.

Young, Ruth Elizabeth and Cantarella, Michele, *Corso d'italiano,* New York: Macmillan, 1962, XIX + 387 pp.

DICTIONARIES

Glendening, P. J. T., *Beyond the Dictionary in Italian,* a handbook of colloquial usage, London: Cassell, 1963, 160 pp. (Distr.: Longmans).

Lentz, Ernest E., *An Italian Vocabulary,* the 3000 most useful words, with an Appendix of Irregularities, Idiomatic Phrases, Musical Terms, etc., London: Blackie, 118 pp. (Distr.: Ryerson Press).

Luciani, Vincent, *Italian Idioms with Proverbs,* New York: S. F. Vanni, 1964, 102 pp.

Alberto Tedeschi and Carlo Rossi Fantonetti, *Mondadori's Pocket Italian-English, English-Italian Dictionary,* New York: Washington Square Press, Inc., 1966 XXXIV + 306 pp.
Excellent for student use.

Palazzi, Fernando, *Novissimo dizionario della lingua italiana,* 2nd edition, illustrated, Milano: Ceschina, 1960, XIV + 1406 pp. (Distr.: Mario Cassalini, S. F. Vanni).

Pekelis, Carla, *A Dictionary of Colorful Italian Idioms,* New York: George Braziller, 1965, 196 pp.

Reynolds, Barbara (general editor), *The Cambridge Italian Dictionary,* Vol. I: Italian-English, Cambridge: Cambridge University Press, 1962, 1002 pp. (Distr.: Macmillan).

RESOURCE MATERIAL

Cagno, Michael, *Exercise Book for Italian Level II,* Comprehension questions, culture, grammar, composition, preparation for city-wide examination, New York: S. F. Vanni, 1964, 98 pp.
Excellent material.

Cagno, Michael, *Exercise Book for Italian Level III,* Comprehension questions, culture, grammar, composition, preparation for city-wide examination, New York: S. F. Vanni, 1964, 108 pp.
Excellent material.

Cerutti, Toni, *A Guide to Composition in Italian,* Cambridge: Cambridge University Press, 1966, VIII + 72 pp. (Distr.: Macmillan).
Key is available.

Reference

CULTURE AND CIVILIZATION

Babou, V., *Civilisation italienne,* Paris: Didier, 1965, 448 pp.
Text is in Italian.

Babou, V., *Letteratura italiana,* Da Dante a Vasco Pratolini, Pagine Scelte, Paris: Didier, 1966, 310 pp.

Bernardo, Aldo S. and Mignani, Rigo, *Ritratto dell'Italia,* Boston: D. C. Heath, 1966, XX + 296 pp.

Lucas, St. John and Dionisotti, C., *Oxford Book of Italian Verse,* Oxford University Press, 1966, XXXVI + 616 pp.

The Penguin Book of Italian Verse, introduced and edited by George Kay, Penguin Books, 1958, XXIV + 424 pp.

LINGUISTICS

Agard, Frederick B. and Di Pietro, Robert J., *The Grammatical Structures of English and Italian,* Chicago: The University of Chicago Pres, 1965, VIII + 92 pp. (Distr.: University of Toronto Press).

Agard, Frederick B. and Di Pietro, Robert J., *The Sounds of English and Italian,* Chicago: The University of Chicago Press, 1965, VIII + 76 pp. (Distr.: University of Toronto Press).

Hall, Robert A., Jr., *Applied Linguistics: Italian, A Guide for Teachers,* Boston: D. C. Heath, 1961, XIII + 84 pp.

RECORDINGS

Recordings of Italian prose, poetry and drama read by famous actors or by the authors themselves are available from: Orfeo Importing Co., 350 Goodman Street, Rochester, N.Y. 14607 and from: A and A Book and Record Shop, 351 Yonge Street, Toronto, Ontario.

PERIODICALS

The Canadian Modern Language Review, Published by the Ontario Modern Language Teachers' Association, Quarterly, Subscriptions: 34 Butternut Street, Toronto 6, Ontario.

Italica, The official journal of the American Association of Teachers of Italian, Quarterly, Subscriptions: Professor Joseph Laggini, Rutgers University, New Brunswick, N.J. 08903.

The Modern Language Journal, Published by the National Federation of Modern Language Teachers' Associations, Subscriptions: Wallace G. Klein, Business Manager, 13149 Cannes Drive, St. Louis, Missouri 63141.

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Holt, Rinehart and Winston, 833 Oxford Road, Toronto 18, Ontario.
Longmans Canada Ltd., 55 Barber Greene Road, Don Mills, Ontario.
Macmillan of Canada, 70 Bond Street, Toronto 2, Ontario.
The Musson Book Co., 103 Vanderhoof Avenue, Toronto 17, Ontario.
The Ryerson Press, 299 Queen Street, Toronto 2B, Ontario.
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